

Central

Texas Bluegrass

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IBMA Member

Vol. 33 No. 7

July 1, 2011



Fire on the Strings

July 15-16, South Shore Harbor Resort & Convention Center, League City, TX

Our good friends at the **Bay Area Bluegrass Association** have once again put together an awesome lineup for their annual **Fire on the Strings** Music Festival. This year's lineup will include **Charlie Sizemore, Kenny & Amanda Smith, The Chapmans, The Lonestar Bluegrass Band, The Bluegrass Solution, Buffalo Nickel, White Dove, Cypress Creek, Southern Style, and Justified.** This event is also where we crown the **State of Texas Flatpicking and Banjo Champions!**

Notice that the event is being held on a different weekend and in **A NEW LOCATION!!!** The event will be held at the **South Shore Harbor Resort and Convention Center, 2500 South Shore Boulevard, in League City!** BABA President, Rick Kirkland tells us to, "Be sure to ask for the bluegrass discount when booking rooms for a discount and a free breakfast". There are also RV sites at the Marina Bay RV Resort 925 Marina Bay Dr, Kemah, TX (281) 334-9944. There are several sites to see. You're not too far from the beaches, Galveston, NASA, and some really great fishing. I'll be looking for you, but not at the beach. Hey y'all, let's pick!

Sunday, July 3rd. 1:30 - 6:00 PM.

Artz Rib House, 2330 S. Lamar

It's time for CTBA's Band Scramble!!! Put some new strangs on that banjer, mando, fiddle, gitfiddle and get yourself on down to Artz July 3rd.

You can still donate "bluegrass" items for the Garage Sale. Bring them on the day of the event. **Donated items are tax deductible. Schedule of events:**

1:30 - 4:30: Bluegrass Garage Sale:

3:00: Bands are picked. Be there before 3pm to get in.

4:00 - 6:00 Bands perform their tunes.



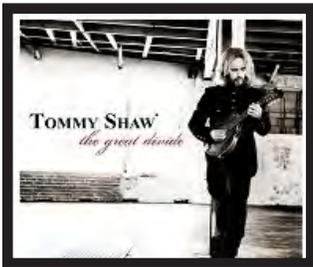
CTBA

BAND SCRAMBLE AND GARAGE SALE



ARTZ RIB HOUSE

The Listening Post



Tommy Shaw

Want to hear somebody new? Well, **Tommy Shaw** isn't new. A few folks may recognize his name as the lead singer of the rock band **Styx** but did you know that he was on the Grand Ole Opry playing "I'll Be Coming Home" from this CD? Tommy got together with Texan **Brad Davis** and produced "The Great Divide" CD. It's not uncommon for rockers and folks from other genres of music to get turned on by the music we all love. It's always good when those "bluegrass want-a-be's" link up with excellent musicians like **Alison Krauss, Sam Bush, Jerry Douglas, Rob Ickes,** and **Stuart Duncan.**

With Brad Davis' hand at the wheel this CD has some real drive. Interestingly it sounds similar to New Grass Revival. Of course every song has great vocals. There are some very good listening tunes on this CD. I particularly liked "Upteen Miles" and "Shadows in the Moonlight". Actually, it's all not too bad for an old rocker.



The Listening Post is a forum established to monitor bluegrass musical recordings, live performances, or events in Texas. Our mailbox sometimes contains CDs for us to review. Here is where you will find reviews of the CD's Central Texas Bluegrass Association receives as well as reviews of live performances or workshops.

Joy Kills Sorrow - in the house (concert)



Vivid sounds and images are still reeling through me after seeing the subtly virtuosic acoustic band from Boston--**Joy Kills Sorrow**--at a house concert earlier this month. I really appreciate all the seemingly little things that folks can do to make wonderful things happen, particularly through word of mouth. Case in point--on Thursday, June 9, Joy Kills Sorrow was scheduled to perform their first-ever concert in Texas at Blue Rock Artist Ranch & Studio's 120-capacity listening room in Wimberley. Fortunately, **Heidi Labensart** (publicist for McGuckin Entertainment PR and manager of Austin's acoustic string band MilkDrive) contacted **Daren Appelt** (organizer and host of "Ham Jams" and house concerts at his northwest Austin home) about hosting an impromptu house concert the evening before. Daren happily agreed. Meanwhile, my friend **Chuck Middleton** (banjo player for Piney Grove Ramblers and long-time friend/acquaintance of Daren) sends an email to me and others saying that this great band from Boston will be playing a house concert at Daren's house and that we should come. As a result of this chain of events, I got to see and hear one of the best and most refreshing live music performances I've ever seen. Joy Kills Sorrow--whose name is said to be taken from the

radio station WJKS that broadcasted the Monroe brothers' show in the 1930s--played mostly original songs from their new album "Darkness Sure Becomes This City" released by **Signature Sounds**. I'm no good at describing bands, so I won't even try, but they have been described by others as "merging the diverse influences of folk, rock, pop, and jazz," and they describe themselves as "bringing a decidedly modern sensibility to an old-world sound." Take a look and listen for yourselves by checking out the link below to learn more about this talented band and to see a video highlighting their concert at **Blue Rock Studio** on June 9. I'm sure glad I got to see 'em. Thanks Blue Rock, thanks Heidi, thanks Daren, thanks Chuck, thanks Joy Kills Sorrow! <http://events.bluerock-texas.com/previous-events/detail/joy-kills-sorrow/>. - *Jami Hampton*



Bluegrass & Ice Cream in Llano! Bluebell of Course

Is there anything better in the world than Blue Bell Ice Cream? I didn't think so. But there is! It's Blue Bell ice cream and bluegrass music together! Come on. Really. What could be better than that?

Back in February CTBA got an email from the City of Llano asking for some suggestions for bands for an upcoming event in June. We sent them the list of CTBA bands (which is a good reason to have a band membership with CTBA, by the way). It's great for the city to have an event like this and great that they asked for CTBA's help.

Listeners got to hear **The Wimberley Bunch**, **WST Bluegrass Band**, **Bee Creek Boys** (with CTBA webmaster **Jim Umbarger**), **Bluebonnet Pickers**, **The Sieker Band**, **One Came Bak**, and **Ragged Union**. CTBA member **Jeff White** wrote: "The turnout was good, at least I thought so - given this is the first year. We had about 80 people at the max actually sitting and listening to the music. (We only had room for about 150 if we packed them together.) Many more were walking the grounds looking at the many vendors. The square thinned out considerably for The Ragged Union which disappointed me - but that's typical for Llano - folks don't usually hang around beyond 4:30 or so".

So what's your favorite flavor of Blue Bell ice cream? My favorite is Pecan Pralines 'n Cream. So good but so hard to find! Jeff is trying to put together a "meet and greet" get together in Llano. Are you interested? Email us. - *Tom Duplissey*

BLUE BELL AND BLUEGRASS FESTIVAL

May 28th and 29th
On The Square
Downtown Llano Texas

Saturday Performance Schedule

10am - 11am - The Wimberley Bunch
11am - Noon - WST Bluegrass Band
Break for Lunch
1pm - 2pm - Bee Creek Boys
2pm - 3pm - Bluebonnet Pickers
3pm - 4pm - The Siekers
4pm - 5pm - One Came Bak
5pm - 6pm - Ragged Union

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Louisa Branscomb

Louisa Branscomb was born writing music for the country-bluegrass world and came to fame for the 1991 SPBGMA song of the year "Steel Rails." Now it's 2011, she's had over 90 songs recorded in bluegrass and acoustic music. "I'll Take Love" pairs 13 Branscomb originals with world-class vocalists and players, resulting in a musical feat as powerful in its execution as in its originality. Co-produced by Branscomb and **Missy Raines**, the collection features bluegrass and acoustic vocal legends **Dale Ann Bradley**, **John Cowan**, **Claire Lynch**, **the Whites**, **Dave Peterson**, emerging artist **Josh Williams** and more. Among other surprises is **Alison Krauss** returning to her early career connection with Branscomb ("Steel Rails") to sing harmony on the title track. These and other vocal and instrumental collaborations make every song a recorded event in itself.

Listen to "That's What Texas Was For". Let's waltz!



Picks, Happenings, and Releases



Lots of bands and organizers are using **Kickstarter** these days to get their projects off the ground. The Lost Pines and Carper Family have been happy with the results of their kickstarter campaigns. I want to tell you about a great organization over in Georgia. I had the pleasure of meeting **Paul Byrum** at IBMA's Leadership Bluegrass and I can tell you that he is a selfless guy with a heart as big as Texas. His latest effort is to produce the third CD, "**Bluegrass Bands Helping Hands Volume III**" and Paul is using Kickstart to make it easy for you to donate to this effort and to get a free CD for your donation. If you can, please send a donation to Bluegrass Bands Helping Hands, PO Box 6714, Dalton, GA 30722 www.bluegrassbandshelpinghands.com or bluegrassbandshelpinghands@gmail.com



Where do you go to listen to good streaming bluegrass? KOOP is great on Sunday mornings but where do you go the rest of the time? There are several places on the internet. We'd like to hear about your favorites. Try Bluegrass Planet Earth and RBI (Radio Bluegrass International) which you access by going to the International Bluegrass Music Museum web page. RBI plays more traditional bluegrass and tells you who is being played. By the way, if you haven't visited the museum, or you can't get over to Owensboro, Kentucky...open up their web page and see all the good things these folks are doing to capture the history of our music. Here are some others:

- America's Bluegrass www.americasbluegrass.com
- Bluegrass Junction XM 61 www.xmradio.com
- Bluegrass Mix www.bluegrassmix.com
- Bluegrass Radio Network www.bluegrassradio.com
- Bluegrass Talk Radio www.bluegrasstalkradio.com
- WAMU's Bluegrass Country www.bluegrasscountry.org
- World Wide Bluegrass www.worldwidebluegrass.com



25 years! Camp Bluegrass has been the premier bluegrass music program for 25 years. Camp attendees can learn banjo from returning Professor **Alan Munde**, **Bill Evans** and the always entertaining **Ned Luberecki** (if he can't make you laugh then you better go to the doctor and tell him you broke your funny bone). Guitar instructors are **Tim May**, **Chris Jones** (who makes it all look easy) and local favorite **Elliott Rogers**. Teaching Mandolin are **Joe Carr**, **Steve Smith**, and **Mark Stoffel** (who tours with Chris & Ned as part of the Night Drivers). Give a listen to Mark's CD "One O Five" for a real treat. Rounding out the instructors are **Ed Marsh & Nate Lee** teaching fiddle, **Tim McCasland** is back teaching dobro, the lovely and talented **Dede Wyland** will be teaching vocals, and **Jon Weisberger** (who has been the Night Drivers bass player for several years). Oh yes, and **Gerald Jones** will be leading jams and helping anyone who gets into one. Go for the entertainment, if nothing else. You're bound to learn too!





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Salmon Lake Park
34th Annual
Bluegrass Festival
Grapeland, TX

September 1, 2, 3, 4 - 2011



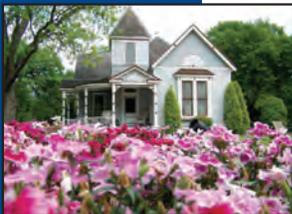
Bloomin' Bluegrass Festival

A Celebration of Tunes & Blooms

Friday & Saturday October 14-15, 2011
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Festival hours
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Saturday noon - 10pm.

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Kids 12 and under get in free!
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BluegrassHeritage.org for more details about special deals on hotel rooms and dining.

This event is brought to you by the City of Farmers Branch, Texas and the Bluegrass Heritage Foundation.

BloominBluegrass.com
info@BloominBluegrass.com



KOOP Radio - Still Going Strong w/Strictly Bluegrass

Austin's community radio station, **KOOP 91.7 FM**, provides the only radio program of any Austin radio station dedicated solely to bluegrass music, "**Strictly Bluegrass**." It airs weekly on **Sunday mornings from 10 AM to 12 noon**. While the station's signal doesn't travel too far, its programming is streamed on the world-wide web at koop.org. Recently, there have been some changes to the volunteer line up of hosts for the program.

Keith Davis, one of the co-founders of "Strictly Bluegrass" in 1995, retired from the airwaves earlier this year. **Tom Pittman**, who has helped the program the last eight or nine years, recently relocated to North Carolina. He does plan to help out when in town for some winter vacationing. **Ted Branson**, who also hosts "Under The X in Texas" on Tuesday mornings, is facing some health issues and will temporarily be restricted in the number of programs he'll be able to host for a while.

Long-time host, **Sharon Sandomirsky**, has been instrumental in recruiting some new members to the "Strictly Bluegrass" team. First was **Gary Mortensen**, known to many as the fine Dobro player of the Texas Swing Kings. Gary brings much radio experience with him as he has hosted an Americana/Roots program for many years on College Station's community station, KEOS 98.1. CTBA Vice President, **Eddie Collins**, is going through KOOP's training program. He currently enjoys "apprentice" status on the show and should be a full-fledged member of the team by summer's end. To find out more about how you can support KOOP and the "Strictly Bluegrass" program, visit www.koop.org. - *Eddie Collins*



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Jim Hurst
Brad Davis
Robert Bowlin

Swing/Jazz Guitar

Kim Platko

Songwriting

Wil Maring

Fiddle

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Dobro

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near major malls, Six Flags Over Texas, and water parks. We chose our talented lineup of instructors because they are great pickers, great teachers and great people.



For a limited time register and receive your choice of a free copy of Mel Bay's Parking Lot Picker for Guitar, Mandolin, Banjo, Fiddle or Dobro! (A \$34.95 value)



AcousticMusicCamp.com

or call Gerald Jones: 214-236-0783

The Central Texas Bluegrass Association's
**15th Annual Band Scramble
& Garage Sale**
Sunday, July 3rd 1:30 - 6:00
Artz Rib House 2330 S. Lamar



Garage Sale: Buy new/used music-related items, such as instruments, CDs, DVDs, strings, books, etc (1:30 - 4:00)

Band Scramble: The area's finest bluegrass musicians form *on-the-spot* bands and perform their tunes (3:00 - 6:00)

Proceeds go to the Central Texas Bluegrass Association to help support their mission of promoting bluegrass in Central Texas.

Questions about the scramble? Eddie Collins 512-873-7803
Have an item to donate? Ben Hodges % Fiddler's Green 512-452-3900

Saturday, July 2, 2011 @ 6pm

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Fire on the Strings

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Bay Area Bluegrass Association

lots of workshops:
see the website for
details

Who? Charlie Sizemore, Kenny and Amanda Smith, The Chapmans, The Lonestar Bluegrass Band, The Bluegrass Solution, Buffalo Nickel, White Dove, Cypress Creek, Southern Style, & Justified.

Contact Rick Kirkland: phone 281-488-2244 or email crk5820@msn.com

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Where?

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League City, Texas 77573
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Charlie Sizemore
www.charliesizemoreband.com

When?

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Friday and Saturday
(Third weekend)



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What? ↓ ↓

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www.bayareabluegrass.org



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Triple L



Saturday, July 23, 2011, 4:30pm—8:30pm
Trinity Lutheran Church, 3536 YMCA Dr.
Tickets: \$20 Adult, \$5 Children 7-12, Free to
Children 6 and Under

(ticket includes dinner and concert admittance)

Pancake dinner starts at 4:30pm

Concert at 6:00pm—8:30pm

For more details, call 325-650-8934



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Good News



Grandpa's Neighbors



The Herrins



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The Baileys



Full Quiver

Frid 1—6 pm Sat 10 am—10 pm Sun 9:30—noon, potluck to follow
Band scramble, square dance, \$250 band contest, instrument giveaway

For more info: gospelgrass.com

Meet a CTBA Member: Bryce Koslan

Introduce yourself. Tell us your name, a little bit about yourself, what city you live in, and why you joined CTBA.

I am Bryce Koslan from Magnolia, TX. I was born in Houston and have lived in Texas for most of my life. I retired from The Dow Chemical Company in 2009 after working for more than 33 years as a Mechanical Engineer. My wife Kay is still working for Dow but will likely retire within the year. We hope to spend time traveling in our new travel trailer around Texas and hopefully to N. Carolina where I will definitely attend some bluegrass festivals. I spend my time working around the house, playing golf and picking the guitar and mandolin. I have always liked acoustic music and my first exposure to bluegrass was at a Flatt & Scruggs concert at the Houston Music Hall in 1966. I was only 17 at the time but I got a chance to go backstage after the concert and saw Lester and Earl up close and I shook hands with one of them but I don't remember which one. Over the years I have built my bluegrass CD collection to more than 350 disks and I keep my Sirius /XM radio tuned to Bluegrass Junction. From 1998-2006 I was a member of BABA and last year I joined CTBA. I really enjoy spending time with people and musicians who are associated with bluegrass music and I believe being a member of a bluegrass association is just a natural fit for me. I look forward to the attending the various weekend jam sessions and bluegrass festivals in Texas whenever I can. I find jamming with a bunch of guys/gals who love the music as I do is about as good as it gets!

Do you play an instrument?

I do play some acoustic rhythm guitar and dabble in the mandolin. I got my first acoustic guitar when I was in high school by trading a buddy of mine a set of surfboard racks for a cheap guitar. I bought my first good guitar (Martin D-35) in 1976 just after starting my new job with Dow. I began to build my guitar collection in the mid 1990's by buying and trading and today I have 10 guitars and 1 mandolin - they are like my children.



What bluegrass artist do you like to listen to most?

I mostly like traditional bluegrass by artists such as Jimmy Martin, Flatt & Scruggs, The Bluegrass Cardinals, The Seldom Scene, JD Crowe, Tony Rice, Ricky Skaggs, and The Country Gentlemen. There are a lot of good newer groups that I like as well including Blue Highway, Blue Moon Rising, Rhonda Vincent, Hot Rize, and The Steep Canyon Rangers.

What is your all time favorite bluegrass song?

That's a really hard question to answer but I've always liked "Honey You Don't Know My Mind" and "Toy Heart". Then again, most anything sung by Tony Rice is likely a favorite of mine





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Artist Profile: The Siekers

I want to talk about your beginnings and then bring it to where you are today. How did you guys discover bluegrass?

Rolf: This is a story I've told many, many times. We didn't have folk music in Germany after WWII. It was mistreated, misused and it wasn't cool to sing German songs so we listened to American songs, English music. Most of the time we listened to the Armed Forces Network that came out of Frankfurt and they used to have country music programs and occasionally played a banjo song. I loved country music and still today love country music even more than bluegrass. I mean the old country music like Little Jimmy Dickens "May the Bird of Paradise". I really enjoyed Merle Haggard and Buck Owens but occasionally they played some banjo. With the little money I had back then, I wanted to buy a record that had Little Jimmy Dickens on it, with this particular song, but when I went down to our little record store I couldn't remember the name of the song or the guy that played it and he said, "I can't help you then". So I asked to look at their book of albums listed in there in alphabetical order. I got to where it said Flatt & Scruggs and I said "maybe that's it". So I ordered it and after two weeks they called me, no, they wrote me a postcard, nobody used the phone then. So I got down there, opened it and said, "argh no, that's not what I wanted", but I had to take it. I took it home and didn't like it. I played it again and again. It was too fast. The voices were too high pitched. It was a very exotic music that I didn't understand. I had a record player that I could tune down to 16RPM and then everything was low. The banjo sounded really nice. I could hear a melody in there. The singer sang lower, like in country music. I listened to it over and over and all of the sudden I started liking it.

What year was that?

Rolf: It was on Christmas of 1968 and my Dad had asked me what I wanted for Christmas. On the album there was a picture of Earl holding a banjo and I said, "if you can get me a banjo that has this fifth peg here in the middle of the neck, that would be great". I never thought he would ever get one but he found one a hundred miles away in a huge music store. At that time I played a little bit of mandolin so on Christmas Eve I tuned the banjo like a mandolin and broke a string. On the liner notes on the album it said Earl Scruggs, Grand Ol' Opry Tennessee so I wrote to him and asked if he knew anybody that could teach me how to play and if he could help me. He wrote back and said that had the book out with a record, "Earl Scruggs and the 5-String Banjo" and he also had a little mail order business. He sold capos and banjo parts so I ordered a lot from him. To this very day I still think that it is the best instruction book there is. I think highly of Earl Scruggs. He is such a wonderful player. That was the beginning. We set up a little band called Bluegrass Express. We were the first band to record a vinyl album that only contained bluegrass music, in Germany, in 1975. That was the same year that I drove Bill Monroe around. He came over with the whole band and we played lots of places in Germany and the surrounding countries.

So you played in front of Bill Monroe?

Rolf: Yes, we opened for him in one spot and I was his driver. Of course he got me up on stage sometimes and we played easy banjo songs. At that time I wasn't very experienced.



So he didn't invite you to be a Bluegrass Boy?

Rolf: No, no...he had Bob Black in the band. He had just joined the band. But I met Beate at a bluegrass festival that happened once a year on Epiphany.

Beate: Epiphany is a two day holiday so you are off on Sunday and Monday. That is when everyone goes camping. I saw Rolf on stage and I think I had seen him ten times and finally we got together.

Rolf: I always liked her and...one time...she didn't have a boyfriend, so I cut in (laughter). It was good. Beate played some guitar and could sing. She was a huge Emmy Lou Harris fan also. Playing that kind of music on the banjo taught me how to play slowly. I couldn't do it before.

Beate: What we played then was a mixture of Emmy Lou Harris and the Osborne Brothers (laughter).

Rolf: I had a period of time where, for five years, I only listened to the Osborne Brothers. Then it was Flatt & Scruggs for several years.

What years would that be?

Beate: That would be in the 80's. When we got together was '83 but then we decided to go to the United States for a year or so. We sold everything except our clothing and our record collection. We put that in storage and then left for one year. We got married in Nashville in '84. We toured around the country. We wanted to see where we would like to be. We were in Nashville a lot. We were there the first three months and then the weather turned bad, I mean that it was not warm the first January we were there. So we said, let's do it, let's go south. We had never been to Texas but we just thought that there was so much music in Texas so we wanted to give it a try. We hit a huge ice storm in Arkansas and had to sleep in the car in a truck stop, we were snowed in to the roof of the car. It was very cozy in there. We had Bluegrass Unlimited as our guide. At that time it showed the jam sessions in every state. CTBA had a jam session listed as being at some park at an Episcopal Church.

Rolf: That's where we met Wes Green.

Beate: Yes, we came to Texas and at the lake over near Waco it was sunny, nice weather, and I saw people in t-shirts, which was a big contrast with the snow storm we had just left. So when we got to the Episcopal Church people said get your instruments out and jam and Wes Green said, so now you need a place to stay? We said yes. He called his wife, Jan Robin and we stayed there a month or so.

Rolf: We owe Wes a lot. In the beginning everything we knew here we knew from Wes. He showed us around, took us everywhere, introduced us everybody. It was really great. We also met Tom Ludwig of the Leon Valley Boys.

Beate: Yes, before we got to Austin we slept in Tom Ludwig's driveway for one night. He couldn't believe we wouldn't come in the house.



Rolf: We didn't want to bother anybody and it was cozy in our 67 Ford Country Sedan. *You were in Nashville for longer than just three months though. When did you go back?*

Beate: On that trip we were in Nashville for about half a year. That year was the first trip we took together. Before that, in '81, Rolf had a banjo tour with his friend. They toured all the banjo players they could find, like Don Reno...

Rolf: Don Stover, Earl Scruggs, Grandpa Jones, Vic Jordan, and Ralph Stanley. We went to Virginia to see Ralph. I had the idea that I wanted to see how a musician is formed by the environment that they live in. Because they say there are great musicians in Switzerland, in the Alps...everywhere that you have high altitudes and low valleys. Those differences kind of make you a good musician (laughter). I wanted to see if that was the case over here. Most of the banjo players lived in really boring places (laughter).



Beate: After we toured around in '84 & '85, we went back home. We went down to the south coast to Florida to hit all the bluegrass festivals on the way. Sometimes we had to wait a week or two until the festival started. It took a while. Then when we went back, we had to find a place to live and we chose Berlin, even though we hadn't been there much before. But we thought that was probably the best place to start playing professional music.

Rolf: We were charged up by the music we had learned over here and we had made some new connections but Berlin was....

Beate: At that time Berlin had about two million people on the West side and it was like an island with a wall around it so people wanted entertainment. They couldn't escape. They couldn't go to the country so we got hired and played about 150 times a year.

Rolf: We started with very little money. Dirt poor. We didn't even have microphones. It was hard to do it as a duo but then we found a bass player. Then we just sky-rocketed.

Beate: For some reason we signed up with the royalty system and we began receiving royalties. They made as much money as all the playing in a year.

When I was stationed in Germany artists were paid subsidies or something like that. Is that what that was?

Beate: No, royalties like BMI and ASCAP.

OK, so these were songs that you wrote.

Beate: Yes, we ran into our producer because Rolf wanted to buy a steel guitar. It was in a second hand newspaper, something like Craig's List, so he went to look at it and it was our producer. (to Rolf) Did you start jamming or something?

Rolf: We invited him over to a concert we had in Berlin and we already had made a record. We recorded a record in Nashville back then...

Beate: You had done a 45 with Peter before.

Rolf: Yes. Right.

Beate: Rolf met Peter Lentz (Peter's death was one of the reasons the Siekers left Berlin). Peter was in love with the Boston Pops Orchestra with banjo in there. He had always wanted to record the Boston Pops with a banjo and he had lots of connections.

Rolf: The idea was great. It was an entire orchestra with a banjo. I wrote the song. On the A side was "Banjo Hayride" and the flipside was "Banjinality". It was recorded as an instrumental. You could fade it in with the news and fade it out again. They ran it behind the lotto drawings over there on TV and we heard it in Switzerland on the radio. The night program when all the radio stations are connected, you could get the royalties multiplied by all those stations. It was just a 45 but it was the most successful thing we ever did.



Excellent. Let me go back for a second to before you both met. Beate, were you performing before you met?

Beate: I played guitar, mainly classical and flamenco guitar.

Rolf: Tom, I'm going to give you a copy of our 45.

Wow thanks Rolf, but what am I going to do with a 45? (laughter).

Rolf: You don't have a record player anymore?

(handing me the 45) This is cool! Is it also in digital format that our readers could download?

Rolf: Yes. They are available on our web site.
<http://www.siekerband.com/cdsmtp3sdvds.htm>

This is really an honor to get one of these rare 45's, Rolf. Cool! What is this "LP" logo in the corner?

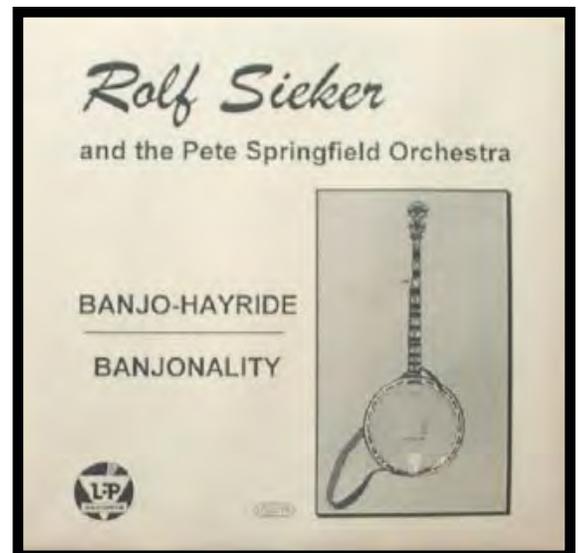
Rolf: LP yes, that stands for Lentz & Pardemann.

Ok, let's talk about them in a minute. Who's banjo is pictured on the cover?

Rolf: That's Bobby's.

How did you meet Bobby Thompson?

Beate: That would be jumping ahead several years



OK, you're right Beate, let's go back where we were.

Beate: After Rolf did this record we decided to go back to the States in '89. We went for half a year and stayed mainly in Nashville. Although we did take a trip to the west coast. We recorded our first album together in Nashville.

Rolf: This is the first all bluegrass album in Germany in 1975

Hmmm, Bluegrass Express, (pictured right) it's stereo and mono compatible too! (laughter)

Rolf: I'm telling you.

I love the bell bottom pants and the hair.

Rolf: Back then I had a lot of hair.

Beate: You asked how I got to that festival earlier and I was in a circle of friends who were collecting albums from the United States and a lot of stuff from Texas songwriters. That festival was not all bluegrass but people from Texas that came there to play. My circle of friends always went there and Rolf was there too.

Rolf: The festival was a great place to find some good records. There were always people that traded records out of the back of their cars. So we bought a lot of records and listened to them for the rest of the year.

Your brother Ulrich was in this band too.

Rolf: Yes, I believe I was 20 and he was 16. I was young and beautiful, now I am only "and". (Laughter) He was a guitar player. He played a 12-string. The bass player was Ullly Müller (his first name was also Ulrich). He was a jazz musician. He didn't like bluegrass but he played with us because we were making money.

Beate: That was Rolf's first record contract. The first album we recorded together in Nashville in '89 didn't have a record contract. It was just us. But then we got a contract with Lentz & Pardemann after that. So the 45 was produced by Lentz & Pardemann, then Appaloosa, the album, and then Bluegrass State of Mind, the CD by Lentz & Pardemann and Nashville Cats also by Lentz & Pardemann.

I have copies of Nashville Cats and Bluegrass State of Mind.

Beate: Well, we're out of all of them (laughter).

Rolf: Each and every record or CD sold under a million copies (laughter).

Like Steven Crow says, all of them are million sellers because I still have a million in the cellar, right (more laughter)?



Beate: We have lots of vinyl in the garage.

You have your own publishing company now right?

Rolf: Yes. From early on we tried to write our own stuff. You can play Foggy Mt Breakdown, Mastertone March, Earl's Breakdown, and all that copy stuff. Copy somebody else and they get the royalties when I can write something too on the banjo as an instrumental and claim it as my own and get my own money for it.

Beate: That was the deal with our record contract. It had to be all original for everybody to make it worthwhile. The record company had good radio connections where they would send the CDs to hundreds of radio stations.



All under Lentz & Pardemann Publishing?

Beate: Well no, Peter Lentz had the studio and he was the producer. Pardemann was the publicist who had the connections. Peter died after the Nashville Cat album, shortly before we came here, he must have passed away in 1999. So that was over then. In between all of that we came here together eleven times. We thought, "we're running out of money so we might as well stay" but also we won the Green Card but it still took us three years to decide to come here.

Rolf: We would spend half a year here and half a year over in Germany. We didn't want to give up either one.

You say you won the Green Card. I'm not familiar with that. What does that mean?

Beate: There's a Green Card Lottery. Otherwise they would have to go through every applicant and so they just have criteria saying you have to have a certain amount of education and money.

Did you both go to college?

Beate: I went to Hannover and before that Bremen in Hannover and I studied Sociology and Psychology.

Awesome. What about you Rolf:

Rolf: I studied Languages at Hamburg. I studied English, French, and Education. Hamburg was a wonderful place. That was before we met. There was so much music there. I met some people there that I am still friends with. After I graduated from High School, I went into the Army. I was in a Tank Regiment. They didn't pay a lot but I was able to save some money and bought a better banjo. I drove down to Hannover on a motorcycle with my old banjo. I traded my old one in and bought the new one. It was a Japanese model. I don't remember what brand. Aria or something like that. It was a Gibson copy and it was better than the old Framus that I started with.

Yes, I bought a Japanese model Saga that was a Gibson copy. It was a Saga Gold Star. They guy at the music store said, "everybody will look at it and see that big G in Gold Star and think it's a Gibson".

Rolf: That's a good one. I was in a Tank Regiment and I went through all the training. Then I had a surgery and for the rest of my stay there I couldn't go outside so I was in the office. I could type real fast. So I ordered parts for the Leopard tanks.

What year was that?

Rolf: That was around 1973.

The irony of that is that I was ordering parts for American Tanks at the same time. I was in Schweinfurt. (I was in US Army stationed in Germany assigned to Co C 3/64 Armor as a parts clerk typist for a Tank Company from 1973-1976 - small world, eh?). What town were you in Rolf?

Rolf: Munsterlager. Halfway between Hamburg and Hannover. Most of the time I was inside and I had my banjo with me all the time and the barracks were empty because everyone was outside so I could play the banjo loud and everywhere I wanted. It was great. Back then everybody had a stereo system in the barracks and we would turn it up real loud. I always liked the banjo sound. I love a lot of bluegrass music. Right now I like listening to Larry Stephenson a lot. I think he has a great band and he is a great singer too. But I also like the banjo in country music and in rock music. Bobby Thompson did a great job of fitting the banjo in there. It fits real well. I always wanted to be different, even early on. I can't play all of this Earl Scruggs stuff. There's a saying out there that Earl Scruggs taught me how to play the banjo but Bobby Thompson taught me how to play music. I probably have about 400 records with him on them. Still collecting, mostly vinyl. I went to see him in Nashville.

Beate: First of all we wanted to have him on our album on Sieker, Ross & Sieker that was recorded in '89 or 90. We first met him in '84. He invited us to his house. He got his banjo out. Rolf did a little interview, they exchanged banjos, we took a few photos. There are some on our web page. But in '90 we asked the Musicians Union if he was available and they said he was already retired. Then a few years later when we were in Nashville a friend of ours who now lives in Dripping Springs was producing with Michael Ballew and they had a recording session there with Buddy Spicher, Buddy Emmons, some others at the old Starday Studio. When they were finished Rolf was introduced to Buddy Spicher and he said, "you need to go see Bobby Thompson". We were about a day from leaving and Buddy said that Bobby was sick and that he needed visitors. So from the studio we called him and we went to see him at his new house.

Rolf: He lived on the Cumberland River near Opryland. His house now is owned by Marty Stewart. Then he moved to Franklin and had a nice house there. Bobby had MS and he couldn't play anymore. He tried to fight it and tried to play...cursed a lot.

Beate: He had to sit on his bed. He couldn't move his legs. But he could get himself into the wheelchair and his wife drove us around.

Rolf: Yes he showed us where George Jones lived and all these big houses.

What would you say are some of the things you learned from him musically?

Rolf: First of all what I learned from him was the importance of your sound. Bobby's banjo has a unique sound and it's set up for studios. I learned



how to work in studios, how the banjo needs to sound in the studio, how it needs to be mic'd and what else the banjo can do besides Earl Scruggs and the bluegrass players. For example modulation. In country music they may go from a G to a G sharp where the last chorus may be kicked up a half a step. He taught me how to do this with a banjo without stopping, moving the capo around, retuning. You do this while you are playing because time is money. There were all these little tricks that I learned and I was always interested in the banjo setup. Country music has so many other ideas than bluegrass. Country has different rhythms it has a different bounce and lilt to the music.

Interesting. I've noticed something similar playing in this country band I'm in. When I try to compare today's country licks to bluegrass licks it's almost humorous to me. Is that sort of what you are saying?

Rolf: Yes, well it's not always verse-chorus, verse-chorus. It has more various structures but what I really enjoy is playing to drums. Bobby always said that you want to play right to the drums. If you are not right on the beat, forget it. The way country music is structured you are not always playing. If you setup an arrangement for a particular song with the fiddle first, then the piano comes in and then the fiddle drops completely out, then the banjo comes in. In bluegrass music you play all the way from the beginning to the end. You are always doing something, it might be backup or lead. The other thing I like about country music is if you are in the studio, there is no competition, instead people will help you out. If you play in the studio and you hear a nice lick of the steel guitar you can say, how did you do that? They will go, here I play it like this and then you can work on it and come up with something similar. In bluegrass I've had this happen before where I say "hey, that was a nice lick, how did you do that?" and they would say, "what lick? I forgot what I played". So not as much competition, everybody helps each other out in the studios. It's much nicer.

So what are some of the things you have to concentrate on when you are in the studio? Is it right hand technique mostly?

Rolf: Yes. It doesn't have the same bounce. It's a different drive. You want to be on the beat but you don't want to play with a same drive as you would in bluegrass. You can play many more interesting licks. You have to be very organized if you go into the studio. You want to be in tune. You don't want to bother other people. It's very, very professional and you do two or three takes maybe and you listen back, sometimes you have to write the charts at the same time. Sometimes they have the charts ready for you already but you have to work real concentrated and that can be like a drug. You go in for an hour or two and you get real well paid. I am with the union in Nashville. Here you don't have to be in the union but get paid real well.

Both of you have students and are teaching various instruments. About how many students do you have now and tell me a little about your teaching methods. Are there any available slots for new students?

Rolf: Yes I have a few slots. Right now I have somewhere between 15 and 20 students. The ones in Bulverde are counted in there. I teach at the Bulverde Academy of Music. Bobby Flores, the fiddler, owns that. It's north of San Antonio. I've played for him and recorded with him several times and he asked me if I wanted to teach banjo there. I told him yes and it gave me a chance to work with my secret love and favorite city in Texas, San Antonio. I just love San Antonio. We have time to hang out there all day and I teach in the evenings. Yes, so if anybody wants to take lessons all they have to do is go to our web site and give us a call. That's what we do. We play professionally and teach lessons.

Beate: We're very flexible with the times. We can do mornings or evenings.

All levels?

Rolf: Yes, we have beginners mostly and several intermediate players. Occasionally people come from other

parts of the country and we get together for a lesson. Advanced players can learn from anybody. I learn from beginners. They may hold the banjo differently and say, "why can't I do it like this?" and I say, "you're right, why can't you?"

Beate: The newest thing that Rolf is doing is Skype teaching. Because he had students that moved to different parts of the country and they wanted to keep taking lessons. Skype works great at certain times of the day.

Rolf: Yes, you want to book a Skype lesson in the morning, when the internet is not so crowded. I used to have a student who was a soldier in Killeen. Now they moved him to Alabama and he can't find a teacher. We had the idea to try Skype. We tried it one morning and it went great. So we set up a time in the evening and it didn't. The picture froze several times but it's possible to use it. We just have to find the right time of day.

Beate: That's become a new thing because people now are really paying attention to how much gas they use. But you need high speed internet...

Rolf: You need a banjo (laughter). Possibly a new Ome Banjo.

And you just happen to know someone who sells Ome banjos. Right?

Rolf: One easy payment of \$3,000 (laughter). They are wonderful people at Ome. Chuck Ogsbury and Tanya...I have a great relationship with them. I used to sell quite a few banjos but with the economy the way it is, I just don't sell as many.

Are you still teaching guitar and bass Beate?

Beate: I have bass students and a vocal student that is also taking guitar lessons. Doing those together is great for guitar and vocals.

What are some things you teach in your voice instruction, is it technique, harmonies?

Beate: It's the use of the voice mainly. I teach people how to correctly use their vocal chords to sing. If harmonies are involved it's nice too but it doesn't have to be part of the lesson.

So the main thing is to get them to use their instrument, their voice...

Beate: Yes, to use it right.

I could use some lessons with my voice.

Beate: There are so many tricks, for example you can make your voice louder within ten seconds if you know how to do that. You don't have to do it all the time.

Oh wow. I want to know what that is... But that's an example of something someone could learn from taking lessons with you and it would be OK for someone to come in,



take a few lessons, and be done. They don't have to sign any kind of contract or anything like that, right?

Rolf: No. I don't put any pressure on my banjo students. It's quality time. You want to love this music. You want to love your instrument. A lot of people need a weekly lesson because it pushes them to sit down and work on things. They need a little bit of pressure. I tell them to practice as much as they can but if they come here unrehearsed we can always do something else. We can also work on theory.

I've always enjoyed the opportunities to play with The Sieker Band but I know it's going to be a workout because you play some high tempo stuff.

Rolf: We play all kinds, fast, slow, originals... For someone learning I always tell them to put on the record and play along with them. All you have to do to play faster is to wiggle your fingers faster. There's no body movement (laughter).

(Looking at the Sieker, Ross, & Sieker album). Wow, you have Brent Mason playing on this album.

Beate: Yes, that was before he became famous.

Brent is a monster guitar player.

Beate: He was a friend of Jeff's (Ross)

Look at that hair. That's the 80's.

Beate: Yes we had a stylist. You want to wear your hair up or down. You had to make a decision (laughter).

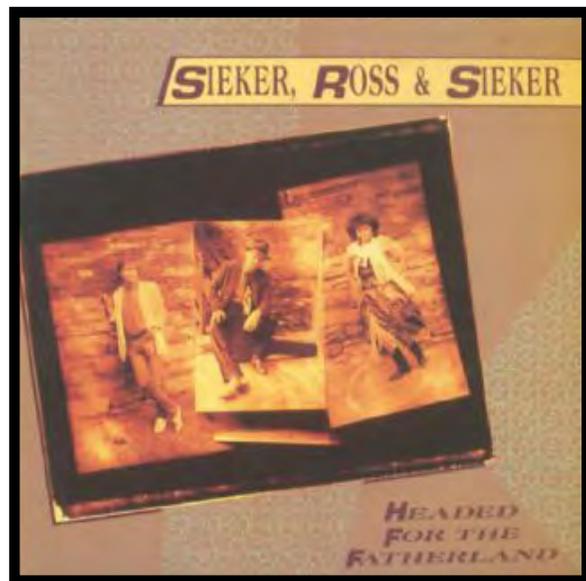
Let's go back to Bobby Thompson. I believe you have one of his banjos.

Rolf: Yes. I received the banjo in 1996. He had me in his Will. We were sitting there on the bed all the time and playing all his old albums. I could play his licks even better than he remembered them. I would say, "listen to this lick, listen to this lick" on the old Danny Davis record on Columbus Stockade Blues. I would say, "Bobby, listen to this lick you played" and he would sit there all grouchy and say "play it again" so I would put the needle back on and we'd listen and he would say, "play it again". Then all the sudden he would start smiling and he would say "that's a damn good lick". (Laughter) We played for him sitting around his bed. Other players came over. Vic Jordan, Buddy Blackmon, Earl, Bela Fleck and they would play. That's what he enjoyed so much was having people playing him some songs. I was working down at Ernest Tubb's Record Shop down on Broadway at that time. We went to see him and he had the guitar out. He handed Beate the guitar and Beate played it and Bobby had tears in his eyes. I said, "what? you're crying?" and he said, "yes, it's so beautiful". He loved that guitar.

Beate: Even when he was sick and we came to visit he couldn't move. He asked to be able to hold the guitar again. So Rolf was holding his back...

Rolf: I was holding him up and he could only strum a little bit but it didn't work. He couldn't even hold a chord anymore.

Beate: Then he gave Rolf the banjo.



Rolf: But then he said he wanted to sell the guitar.

Beate: That was years later though.

The banjo you are talking about is the Baldwin banjo right?

Rolf: Yes, it's the prototype E that he used on all the famous recordings.

Do you still use it?

Rolf: I use it in the studio all the time. Not live, because it is so fragile. The action is so low and so easy to play that it plays by itself. But the guitar he said he needed to sell. I asked "who do you want to sell it to?" "Probably Ricky Skaggs" he said. So we went downtown and we thought it would be really nice to have that guitar. We would then have both instruments that he played. So we talked about it and we still had money in Germany so the next day I went to work down at the record shop and I called Bobby on the phone and I said, "Bobby, Ricky Skaggs is not a D-18 man. (laughter) He's a D-28 man". He said, "Yes I know". So I asked him "would you sell it to us?" and he said "do you really want it?" and here you go, that was it. So we bought the guitar.

That is a sweet guitar. What year is it?

Beate: It's a 1954 D-18.

Rolf: The banjo is a '66 prototype. They distributed those on Broadway. They had a Sho-bud (Steel Guitar) store there. They gave one to Larry McNeely. They gave one to John Hartford and they gave one to Bobby. Those were the main players in Nashville at the time.

Let's talk about the future. There was a time a few years ago when you were mad at your neighbor and you were talking about selling the house, getting on the road and just going somewhere...

Beate: Well sometimes you have mercury retrograde. You know what that is? That's when everything breaks down, all the machines break down, and you start thinking about doing things that you really don't want to do. But we really like this house. We really like being here.

Rolf: We have everything we need here in Round Rock.

So are you going to be recording a new CD any time soon?

Rolf: Yes we have already recorded some of it. We have Bobby Hicks on two of those songs. Instrumentals.

Where are you recording?

Rolf: Right here. We can get a really good sound here.

Beate: That last album. After Bobby died we became friends with former buddies that he played with. One of them was Wayne Moss and he owned the Cinderella Studio in Nashville. Rolf wanted to record in the same place Bobby sat and recorded.

Rolf: Yes it smelled like old tubes and electronics.

Beate: So we went to Nashville a few years ago and we recorded with Wayne Moss, Stuart Duncan, Tony Rice, and Kenny Malone.

That is a great CD. I listened to that pretty steady for a long time.

Beate: Thank you. It took a lot of work. We recorded it in Nashville and mastered it here in Austin. We have a few songs that Rolf wrote that will go on the new CD.

Will "Fayetteville" go on there? (Tablature is in this issue of the newsletter Learnin' a Little)

Rolf: Absolutely. Fayetteville will go on there and yesterday I wrote a song called "Sweet San Antone" which is a nice swing number. We had one swing number on the other CD, "You Can See Texas from the Moon" so we wanted to do another one.

Beate: "You Can See Texas from the Moon" got so much attention. Maybe more than any other song on the album.

Well, you are in Texas. It's a great song, it's got great lyrics, you perform it great...

Beate: So we're going to do another swing tune.

Rolf: I've written several instrumentals.

Have you ever thought about doing a CD that is only instrumentals.

Rolf: I have a project working with Wayne Ross (banjo player for the Grazmatics). We want to put out a CD called "Austin Twin Banjos" and we already recorded everything. We need a mandolin player and fiddler to add some things, then we need to mix it and we're done. It's all instrumental and its twin banjos. It's good to do it with Wayne. He's a great banjo player with excellent timing. So that's coming out pretty soon. But then, who buys CDs anymore?

Beate: That's a problem with the industry and Tony Rice says that in his book too. It costs .99 cents to download it but it doesn't cost anything to listen to it so the actual selling of CDs is not a business anymore.

The industry is changing again and musicians all have to adapt. And they will. Most of what I get these days, if I get a CD, it's usually either been given to me or I'm buying it directly from the artist. I rarely buy CDs in the store but I download maybe two to three CDs a month. So, it's usually \$10 to get a full CD.

Rolf: If you come see The Siekers you'll get another format (laughter). I just want to point this out. We are really, really thankful for everybody that likes our music and that we have the chance to play our music here. We came here for the music but we knew we couldn't do it like we did in Germany from playing and teaching. We were ready to take a regular job. But it's worked out. The support we are getting is really nice. We really love this country.

We're very fortunate that you are both here. Thank you for doing this interview.



From the Mailbox

An anonymous person told me that I had a few names wrong in the Dennis McDaniel article. *It should have been Lang Scruggs, not "Lane"; Frank Box, not "Bach"; Marshall Wilborn, not "Wilburn"; Phill Elliott, not "Phil Elliot", and Sirius Radio, not "Sirus".* Carol McDaniel sent an email to tell me that I had Jimmy Kubeska's name wrong and that I should have said "A5" instead of "F5"... We got several emails from people that really enjoyed reading the article as well as the old photos that Dennis provided. It's always fun to interview folks. I hope there is something interesting in each one. If you have some suggestions about questions I can ask, or people that I should interview, I sure would like to hear from you. Email ctba@centraltexasbluegrass.org - Editor



*Hey CTBA, I survived our local (Llano) Bluebell & Bluegrass "festival". The CTBA bands did great shows - even with the 100+ degree heat. I bumped into several CTBA members (and past members) that are local to the area. And that got me to thinking... My thoughts are that I want to see if it's feasible to host a CTBA "meet and greet" gathering (and JAM - of course!) for the "local" members. (If I can get past member information as well, and we get them to attend, we can try to get them to rejoin!) What I discovered was that all the local members felt that they were *alone* - no other members/bluegrassers anywhere nearby. I want to fix that!*

Let me know what you think. If I get good feedback from my feelers, I'll take my idea to the Board before going further with it. - Jeff White



WOW!!! Fantastic newsletter - just keeps getting better and better! Thanks so much for the Dennis McDaniel interview. Brought back lots of memories. - Christy Foster



If you would like to see Google do a tribute to Bill Monroe on this 100th anniversary of his birthday, September 13, 2011 then send them an email at proposals@google.com.



Hi, I was at Schreiner College for the Hcamp last week and sat next to a lady...who had a sheet with cords for a lot of fiddle tunes. She said she got it from CTBA. Can I get one? - John Soos

- Sure John. Go to <http://centraltexasbluegrass.ipower.com/Forms/Chord%20Chart.pdf> - Editor



Do you know of any individuals in the Burnet, Marble Falls or Llano area that teach banjo lessons? Thanks, - Lionel Roach

Tommy Tollett plays banjo and leads a bluegrass jam in Marble Falls. I don't think he gives lessons but I would imagine if anybody has any info for that area, it would be him. His email is tollett@nctv.com

- Ben Hodges



We would love to link to your site. Our business is PlayBetterBluegrass.com Play Better Bluegrass is committed to providing the very finest in Bluegrass music, Bluegrass books, Bluegrass videos and dvd's covering various how-to topics as well as illustrating Bluegrass's storied American history. Learn to play Bluegrass music on the best guitars, banjos, mandolins, fiddles and more which are all available for sale on our site. -Jay Dreher

Listing of Newsletter “Artist Profiles”, “Meet A Member”, & “Scholarship Recipients”

Congratulations to the 2011 Scholarship Recipients Josh, Aaron & Micah Upham & Susannah Armstrong!!!

| 2010 | Meet a Member | Artist Profile |
|-------------|--------------------------------|-----------------------|
| March | | Danny Barnes |
| April | | Dan Huckabee |
| May | Thomas Chapmond | The Carper Family |
| June | Stacy Holt | The Lost Pines |
| July | Barbara & David Brown | Jeff Robertson |
| August | Eddie & Pat Zihlman | Gerald Jones |
| September | Ray Cargo | Chasing Blue |
| October | Al James | Jim Hurst |
| November | Tracy Sloan | The Upham Family |
| December | Rixi Rosenberg | Chris Hirsch |
| 2011 | | |
| January | Keith Davis | David Hamburger |
| February | Gloria Brashaw | Billy Bright |
| March | Jeff White | MilkDrive |
| April | Bruce Mansbridge & Elaine Kant | Sierra Hull |
| May | Jerry & Carol Rabun | Tom Ellis |
| June | Doug & Sheryl Sultenfuss | Dennis McDaniel |
| July | Bryce Koslan | Rolf & Beate Sieker |

Scholarship Recipients

| | |
|------|---|
| 2004 | Finn Lynch |
| 2005 | Christopher Quinters |
| 2006 | Amy Bell |
| 2007 | Riley Mathews, Jill Corley, Tyler Colley and Erika Richardson |
| 2008 | (Unknown) |
| 2009 | Bethany Rankin and Brett Hawthorne |
| 2010 | Adam Greer, John Peyton “JP” Shafer, and Devin Paynkewicz |
| 2011 | Josh, Aaron and Micah Upham & Susannah Armstrong |

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AUSTIN

Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
1st. & 3rd Thu. 7-9 PM, (call for location)
Contact: Steve Mangold (512) 345-6155

Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
2nd & 4th Sat 4-6 PM; Slow Jam starts at 2:00PM ArtZ Rib House
Contact: Steve Mangold (512) 345-6155

Bluegrass Intermediate/Advanced JAM (CTBA Sponsored)
Sunday's 2-6PM, ArtZ Rib House, 2330 S. Lamar

Bluegrass All Levels Jam
2nd and 4th Monday 7-11PM Waterloo Ice House (38th and Medical)
Contact www.waterlooicehouse.com

BELLVILLE (Spring Creek Club Sponsored)
Bluegrass All Levels JAM & SHOW
Jan. thru Sept 4th Sat; 4pm JAM, 6:30 pm SHOW, Coushatta RV Ranch
Contact: (979) 865-5250 bluegrass221@peoplepc.com www.springcreekbluegrass.com

BRYAN/COLLEGE STATION
Brazos Country Grass
Monday's 6-9PM, JJ. Cody's, 3610 S. College
Contact: www.brazoscountrgrass.com

FAYETTEVILLE
Bluegrass All Levels JAM (Texas Pickin' Park Sponsored)
2nd Sat, April—November, starts at 6 PM, on the Courthouse Square
Contact: info@texaspickinpark.com www.texaspickinpark.com

GEORGETOWN
Bluegrass Jam Intermediate Level
every Thursday at Duke's BBQ Smokehouse, 5:30 PM,
Contact: 512-869-8076 or sigi@sigi.us (www.sigi.us/rr)

GARLAND
Bluegrass All Levels JAM
Saturday, March- Nov, 7:30PM between Main & State St at 6th,
Contact:

HARWOOD
Bluegrass/Swing/Country JAM & Stage Show (Pot Luck too!)
3rd Sat, 2-9 PM, 9 mi. E. of Luling, Hwy 90
Contact: Tony Conyers (512) 601-1510 or (512) 940-3731

HOUSTON

Bluegrass All Levels JAM
2nd Sat, 1-4 PM, April-November, Houston Railroad Museum,
Contact: (713) 319-8906 www.houstonrrmuseum.org

LEAGUE CITY

Bluegrass All Levels JAM & SHOW 3rd Sat: Jam 5 PM (BABA Sponsored)
Show 6:30 PM Jan- Nov.
Contact: Rick Kirkland (President) (281) 488-2244

MANCHACA

Bluegrass All Levels
Manchaca Railroad Bar-B-Q, FM 1626, Every Thursday 6:30-9:00PM
Contact: Dave (512) 680-4433

PEARL JAM & SHOW,

1st Sat: Jam all day
Contact: Ronald Medart (254) 865-6013 www.pearlbluegrass.com

ROUND ROCK

Bluegrass All Levels
Danny Ray's Music, 12 Chisholm Trail, RR, Third Saturday 2:00 PM

SAN ANTONIO

Bluegrass Beginner/Intermediate JAM
Grady's Barbeque at 7400 Bandera Rd. San Antonio. Monday's 6-8 PM
Contact: Clifton Bowren (210) 602-5544 cliftonfiddler5@aol.com

SHULENBURG

RV Park Community Center 1st & 3rd Tuesday, 6:30-9:00PM
Contact: Loretta Baumgarten (979) 743-4388 Camp@SchulenburgRVPark.com

WIMBERLEY

Bluegrass All Levels Jam
Fri 8-12 PM, Rolling House Clubhouse
Contact: Mike Bond

1st Friday each mo., Hondo Hootenanny, starts at 11 AM- Hondo Community Center,
1014 18th st, Hondo, Tx Info 830 426 2831

1st Sat each mo, Field Creek Music - 6: PM -
field Creek is between Llano and Brady on Hwy 71, Info call Bill Tuckness 325 247 3223

2nd Tuesday - Each Month, All Gospel Jam 6: PM,
first Baptist Church - Medina, Tx, Call Linda Barton for info, 830 589 2486

TX INSTRUMENT LENDING LIBRARY (TILL)

A Musical Instrument Lending Program

Contact me if you know a child between the ages of 3-17 that needs a bluegrass instrument

www.tillonline.org

TILL, PO Box 426 Fayetteville, TX 78940
Tom Duplissey (512) 415-3177

The Austin Center for the Treatment of Obsessive-Compulsive Disorder

Bruce Mansbridge, PhD
Director

6633 Hwy 290 East, Ste 300
Austin, TX 78723
(512) 327-9494
http://www.austino.cd.com



Bluegrass Bands

512

Dave Seeman (davidseeman7@gmail.com)
(512) 557-2939

Air Cargo

Ray Cargo
raybo@raylcargo.com

Karen Abrahams

Babyhead Promotions
(512) 659-5256
www.karenabrahams.com

Alan Munde Gazette

Bill Honker
(214) 693-1620
bhonker@gmail.com

Austin Lounge Lizards

Mike Drudge, agent
(615) 262-6886
www.austinlizards.com

Autumn Walkers (Brenham)

Lou-Lou Barbour
(979) 836-4165

Bee Creek Boys

Jim Umbarger
(512) 922-5786
info@beecreekboys.com

Better Late Than Never

Duane Calvin
(512) 835-0342

Blacktop Bend

George Rios
(512) 619-8536
blacktopbend@yahoo.com

Blue Creek String Band

Thomas Chapmond
tchapmond@gmail.com
(512) 791-3411

The Bluebonnet Pickers (Marble Falls)

Brooks Blake
(830) 798-1087
Bluegrass Vatos

Danny Santos

(512) 218-4141
danny@dannysantosmusic.com

Brian Byrne and Borrowed Time

(512) 422-8088.
brian_m_byrne@yahoo.com,

Christy & the Plowboys

Christy Foster
(512) 452-6071
christyfoster@earthlink.net

David & Barbara Brown (Jul '10)

Corpus Christi, TX
(361) 985-9902
ddbrown@grandecom.net

BuffaloGrass (Jun '08)

Don Inbody
(512) 295-6977
don@inbody.net

Chasing Blue (Sep '10)

Suzanne
(512) 963-7515
suzoleson@aol.com

Eddie Collins (Dec '07, Nov '09, Apr '11)

(512) 873-7803
www.eddiecollins.biz
tuneman@austin.rr.com

The Grazmatics

L. Wayne Ross
(512) 303-2188

The Lost Pines (Jun '10, Apr '11)

Talia Bryce (512) 814-5134
thelostpines@gmail.com
www.lostpinesband.com

Manchaca All-Stars (Nov '07, May '08)

Ben Buchanan
(512) 282-2756
manchacaallstars@email.com

One Came Bak

Rebecca Graham
210-663-2352
Rebecca.graham77@yahoo.com

Out of the Blue

Jamie Stubblefield
(512) 295-5325
jamie5011@aol.com

Piney Grove Ramblers (Jan, Apr '08)

Wayne Brooks
(512) 699-8282
www.pgramblers.com

Ragged Union (Mar '11)

Geoff Union
(512) 563-9821
gunion@austin.rr.com

Randy's Rangers

Sigi Field
(512) 869-8076

Rod Moag and Texas Grass

Rod Moag
(512) 467-6825
rodmoag@texas.net

The Sieker Band

Rolf & Beate Sieker
(512) 733-2857
www.siekerband.com

Shawn Spiars

(512) 627-3921
www.myspace.com/sspiars
sspiars@gmail.com

Third Rail

Susannah Armstrong
936 870 7819
Thirdrailbluegrass@gmail.com

Steelhead String Band

Sharon Sandomirsky
ssandomirsky@austin.rr.com
(512) 619-8705

String Beans

Mike Montgomery
(512) 394-5471
mikemon@astro.as.utexas.edu

The Wimberley Bunch

Marilyn Lumia
(512) 557-2112
gus@vownet.net

Membership and Advertising Rates



CTBA's Volume 2

\$10.00

(includes shipping costs to anywhere in the United States)

<http://www.centraltexasbluegrass.org/merchandise.html>

Central Texas Bluegrass still have a few T-shirts remaining. They are 100% pre-shrunk cotton, high quality shirts with CTBA's logo on the front. Available in Navy Blue and White. Sizes are S, M, L, XL, and XXL. Only \$10.00



Take \$5.00 off the advertising rates if you are already ad business member. Copy deadline is the 15th of the month. Publication is on or about the 1st day of the each month. Send electronic notices to: ctba@centraltexasbluegrass.org Send payment to:

Central Texas Bluegrass Association
 Attention: Editor
 PO BOX 9816
 Austin, TX 78766

Advertisers assume liability for all content of advertisements and from any claims arising there from. We reserve the right to reject advertising for reasons of space availability or publication standards.

If you would like CTBA to review CD's or would like us to include promo material for artists performing in Texas, please send to our email at ctba@centraltexasbluegrass.org or snail mail to the PO Box listed above.

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THE CENTRAL TEXAS BLUEGRASS ASSOCIATION IS A NON-PROFIT ORGANIZATION WHOSE MISSION IS TO PROMOTE BLUEGRASS MUSIC IN CENTRAL TEXAS.

Our members range from listeners and lovers of bluegrass music to world-class professional musicians who all have the same desire: to promote the music.

CTBA provides a link between clubs, restaurants, and other venues and Central Texas Bluegrass musicians.

CTBA sponsors jams, workshops, provides scholarships to needy musicians, donates to other non-profit organizations, supports radio stations that promote bluegrass music & musicians, and provide festival venues for our listeners and fans of bluegrass music to enjoy. KEEP ON PICKIN'



Visit the Central Texas Bluegrass website: <http://www.centraltexasbluegrass.org> for a complete, up to date, listing of Bluegrass Bands in the area with gig dates. We also list bluegrass artists and bands visiting the Central Texas area.

To notify us of your gigs please send an email to events@centraltexasbluegrass.org and tell us the date, venue, times, and cost (if applicable). Keep on pickin’

Randall’s Good Neighbor Program

The process to get this started is a bit of a pain, but it makes donating to CTBA, your local schools, or your favorite non-profit organizations very, very easy. Just go to the link below, print the form and fill it out, enter **CTBA’s code 9735**, and take to your local Randall’s store:

http://shop.safeway.com/corporate/randalls/gn_houston_austin.pdf



Central Texas Bluegrass Association

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